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Editor's Notes

It puzzles and saddens me that the music industry acknowledges and rewards the trash spewed by Eminem with three Grammy awards. There is no "redeeming social value" in rap music—and I use the term "music" generously. It is indeed a sad commentary on American pop culture that its music has declined to the state of noisy, bad poetry set to raucous, unimaginative rhythm.

--M.F.B.



readers did not receive the last issue because they failed to notify us of a change in their address.

Don't let this happen to you! Let us know when you move (second class mail does not get forwarded automatically).

"The Revelation of the Drawn Curtain" ~The Electrical Revolution in Great Britain~

by James R. Tennyson

The British recording companies, His Master's Voice (HMV) and Columbia in particular, were major players in the dramatic events of 1924-25, when the recording studios adopted the electronic recording method. Lewis Sterling, the president of English Columbia, in fact, having heard pirated test pressings of the new process, made a dash to New York in an eleventh hour attempt to convince Western Electric not to grant The Victor Talking Machine Company exclusive rights to their system. He succeeded, and changed the course of the new era. The English companies began issuing electrical recordings at virtually the same time (often the same recordings) as their American affiliates. I have often assumed because of this, that everything was essentially the same...recordings, marketing policies, and machines on both sides of the Atlantic. This assumption was a mistake: the British have always done things in their own special way and this area of endeavour was no exception.

I first realized this while browsing through some 1927 issues of The Gramophone magazine. Founded in 1923, it was the first audiophile publication aimed at the home market, rather than for the trade, like The Talking Machine World, for example. Consequently, in the wake of the introduction of electrical recording, and the myriad of complaints by readers about how the new recordings sounded, the magazine's "Expert Committee" produced a series of articles giving the reader some hints as to how one could get the most out of the average home gramophone, which often found the new records rather heavy going. The Committee consisted of among others Percy Wilson, the Technical Editor of the magazine [who was still writing on technical matters in the 1970s!], H. V. Little, a mathematician of note, and several others of a musical and scientific bent.

In the August issue, after a long discussion of diaphragm stiffness, and what degree to clamp the gaskets, they go on to say:

"The latest attempts to overcome these faults and make the diaphragm practically independent of the nature of the edge is found in the Orthophonic Victrola. We have not yet had an opportunity of testing one of these instruments, and cannot therefore judge how successful the method has been."

This surprised me: the fact that in August of 1927, the Committee...some of the best non-professional and professional audiophiles in Britain...had never heard an Orthophonic Victrola or a machine of similar type; the reason being that HMV would not introduce their version, called the HMV Re-Entrant Gramophone, until the fall of 1927!

So what DID they have to play the new electrical sides if not an Orthophonic clone of some sort? They had, after its gala introduction in November 1925, "The NEW His Master's Voice...the Gramophone that Eliminates Surface Noise." (Shades of the copywriting for the NEW Edison.) "This new Gramophone gives equal prominence to highest treble and lowest bass! The secret of its amazing realism lies in the design of a special tone chamber inside the cabinet and a new soundbox." This was the HMV Number 4, which used a mica diaphragm in the time-tested way, but the needle arm was pivoted between two pins adjusted by a screw; no tension springs like the old Exhibition or the Victrola No. 2 soundboxes.

The new machine was launched with quite a degree of fanfare, rather like Victor Day in North America. And of course the company trotted out its stars to give ecstatic testimonials for the double-spread ads. Sir Edgar Elgar, the greatest British composer and the star in HMV's crown, said "Without a doubt the most important invention in the history of

"His Master's Voice"

ANNOUNCE

A NEW GRAMOPHONE

WHICH IS THE GREATEST ADVANCE EVER MADE IN THE SCIENCE of MUSICAL REPRODUCTION

Oramophone is exactly like any standard "His Master's Voice" instrument. The secret of its amazing realism lies in the design of a special tone chamber inside the cabinet, and a new sound-box. This result has been attained in "His Master's Voice" laboratories by the application of an entirely new scientific principle of sound amplification.

This new Gramophone gives equal prominence to highest treble and lowest bass.

Orchestral instruments that were previously indistinct or unheard on the record are now reproduced at their true value.

The tone is rich, round and mellow, and suggests the realism of an actual performance in the room.

Surface noise is practically eliminated.

from The Gramophone for November, 1925

the Gramophone!" The star conductors followed suit and Eugene Goosens, the dynamic young *enfant* terrible of the day, said "The new Instrument is a prodigious achievement in quality and volume; it far surpasses any Gramophone I have ever heard!"

Heady stuff indeed! And what's more, it was HMV's own product with not a cent of royalties going to Western Electric for the use of Maxfield and Harrison's Orthophonic Victrola patents. But then, the English record and gramophone business was in far better shape in 1924-25 than that of their American cousins. Sales were brisk. HMV had no need of a super-phonograph like the Victor Credenza Orthophonic to jolt a faltering business out of the doldrums. All that was necessary was a machine that would play the new recordings to good advantage ...and THAT they designed.

What the clever boys at Hayes, Middlesex (HMV's headquarters) had done was use their acoustic common sense and squeeze a long...but not folded...horn into a standard cabinet and in combination with their new soundbox they produced a machine which by all accounts sounded very good -- especially in a country with no Orthophonic Victrola for comparison.

The Gramophone editorial which described it equated its mechanism to that of the Apollo Gramophone, one of many audiophile machines that could be found on the British market. I have no cut-away view of the HMV product, but I do have one for the Apollo. If one examines the advertisement, the long metal horn (which looks rather like a Sousaphone) is the main feature...and even in the standard sized cabinet it is obvious to me that it is long enough to begin to do justice to the band of frequencies inscribed on an electrical 78. In the same way the "New HMV" would do likewise. And you can see by the heading of the Apollo advertisement "Imitation is the sincerest flattery," that Craies and Stavridi, the manufacturers, felt their design may have been pirated!

The Gramophone's chatty editor, the respected Compton Mackenzie, gave it high praise: "...a most remarkable production is, how remarkable all readers of this paper will understand when I say that for the first time since I became an inveterate user of the Balmain I have genuinely doubted which performance I preferred." The Editor's Balmain was yet another custom-made machine which was more like a piece of scientific apparatus than a home phonograph. Its most notable feature was the horn mounted on floats in a tank of mercury so that the horn and soundbox could track radially across the record.

And instead of pitying the British public for having no Orthophonic Victrola until late 1927, I think we should be aware that in some ways it worked to their advantage. Many of the early electrical recordings, which did use the Western Electric equipment, are more balanced than some of the American products. I think particularly of the 1926 recording with Elgar conducting the Royal Albert Hall Orchestra in his "Cockaigne Overture" [HMV D1110 & D1111]. The sound is glorious without that pinched quality of many early electrical recordings. Some of the American material I feel had many of the less attractive resonances masked by the lush sound of the Orthophonic Credenza...glorious though it was.

Columbia waited until late 1926 to reveal what they had behind the curtain, to paraphrase their ads, and introduce their new line of machines which WERE called Viva-tonal...just like in New York. The ad, though, shows that like the HMV products. There was going to be no wasting all those old cabinets in stock. The Columbia may have had a "Stereoscopic Amplifying Chamber" but it still

IMITATION IS THE SINCEREST FLATTERY.

Have you heard the wonderful quality of tone produced by the five foot resonator and new tangent tone arm of

The APOLLO Super IV (British Patent)

The first gramophone with long interior horn to be marketed.

PRICES: Mahogany, £20.0.0 Oak, £18.18.0

Read the following Testimonial from Mr. SYDNEY GREW:-

Many musicians have made use of the gramophone, but because of these three defects have taken no personal pleasure in the instrument: the confusion in the body of the sound; the weakness, often the inaudibility, of the bass: and the

distortion of tone qualities and colours. I was happy to find in the APOLLO SENIOR Apollo Super IV a gramophone in which (given a good record) these defects are either done away with or made so small as to pass without

notice. All kinds of orchestral music, from the slow movement of the Haydn "Surprise" symphony to Strauss's "Ein Heldenleben," come to me by aid of the Apollo Super IV with true individuality of timbre: violas, 'cellos, the bass clarinet, tuba, cor anglais, the three trombones, and at times even the drums, are reproduced as perfectly as the instruments of higher pitch; and the pianoforte is quite characteristic. The music is therefore received in the way one receives it at a concert, and pleasure is absolute. With regard to the singing voice, I find that in addition to pure tone comes the actual human personality of the singers, so that they seem truly in the room, affording the listener the authentic thrill of art. Soft tone needles do not of necessity bring about a dwarfed tone. Loud tone needles release so mighty a volume that with certain singers the sound fills the entire house."

SYDNEY GREW.

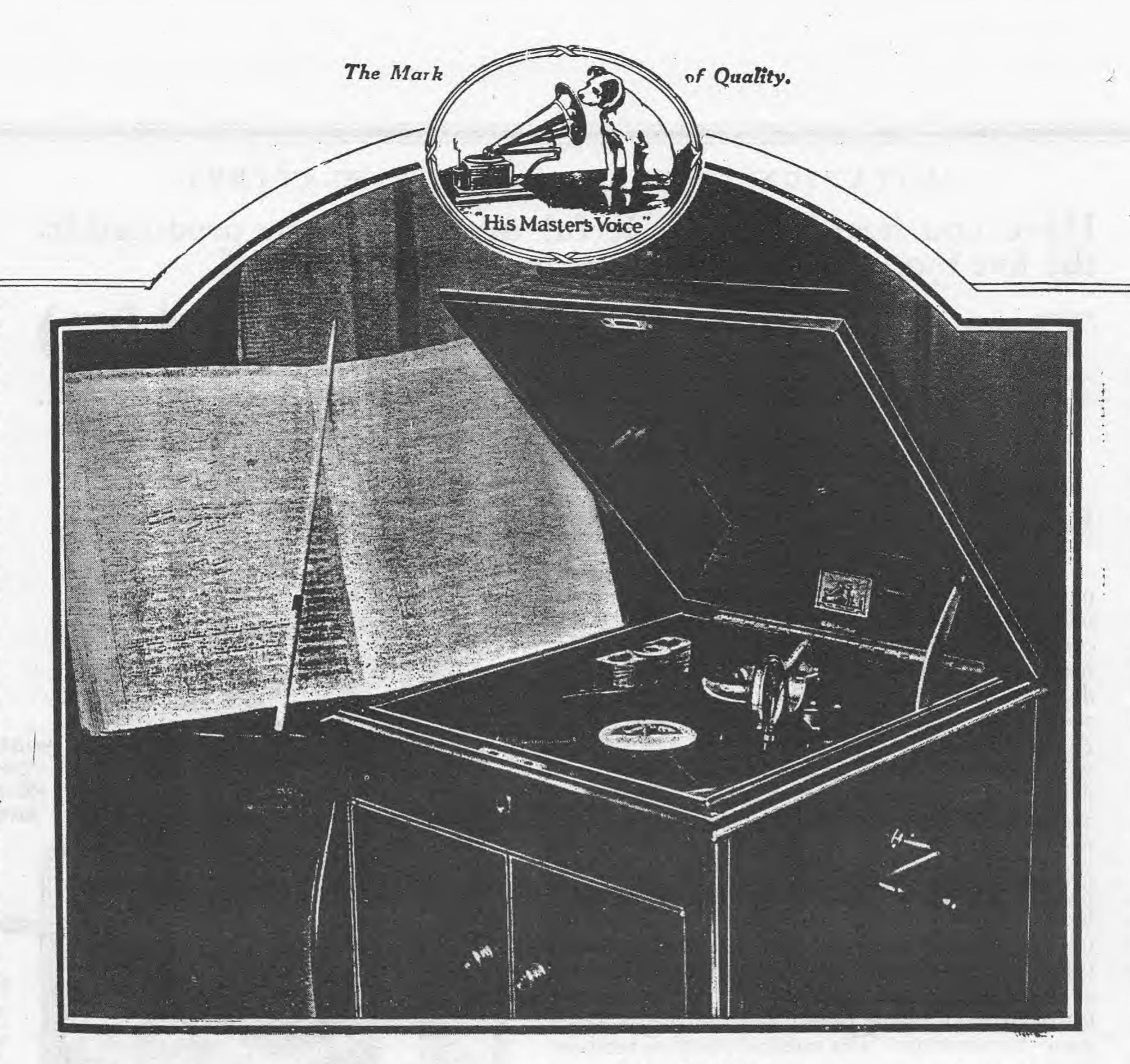
Of HARRODS, WHITELEYS, SELFRIDGES, CATESBYS, E. WHEATLAND & SONS, Ld., 413-419, Harrow Road, W.9, and Branches, and leading Stores and Music Dealers.

Send for copy of New Season's Catalogue of Apollo Gramophones, containing 31 different models.

WIDE THRC TONE ARM NO SHARP ANGLES. Needle Track Alignn PATENT 5 RESONAT CAST IN S ALUMINIU

CRAIES & STAVRIDI, Apollo House, 4, Bunhill Row, London, E.C.1

Sydney Grew was an English musicologist who was also interested in the player piano. This Apollo advertisement dating from December 1925, indicates the extensive orchestral repertoire available to the English market in the late acoustic era.



The only gramophone that gives the full instrumental score.

The New "His Master's Voice" Gramophone plays orchestral music exactly as you hear it from the auditorium. Not a note, not the subtlest inflection of a phrase is either blurred or indistinguishable. Every instrument is recorded at its true musical value, and the balance of the ensemble is perfectly maintained. The New "His Master's Voice" instrument adds $2\frac{1}{2}$ octaves to the range of gramophone reproduction and gives fifty per cent. increase in tone volume.

The NEW

Models from £7
Ask your dealer for particulars
of Easy Payments.

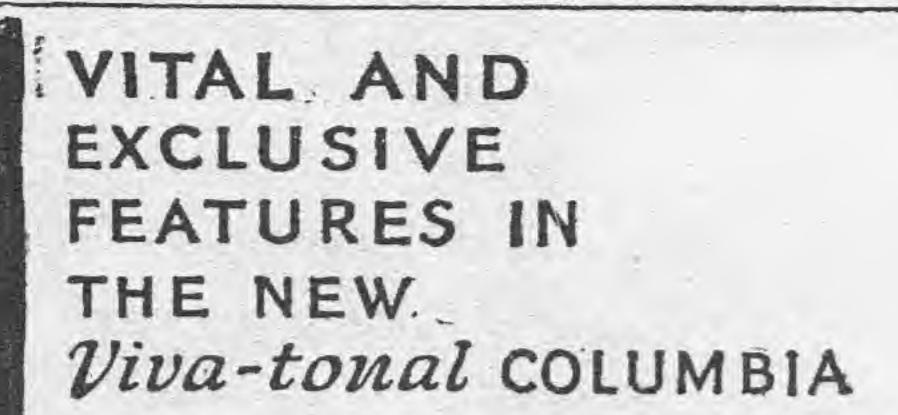
"His Master's Voice"

-the Gramophone that Eliminates Surface Noise.

THE GRAMOPHONE CO., Ltd., Oxford Street, London, W.1

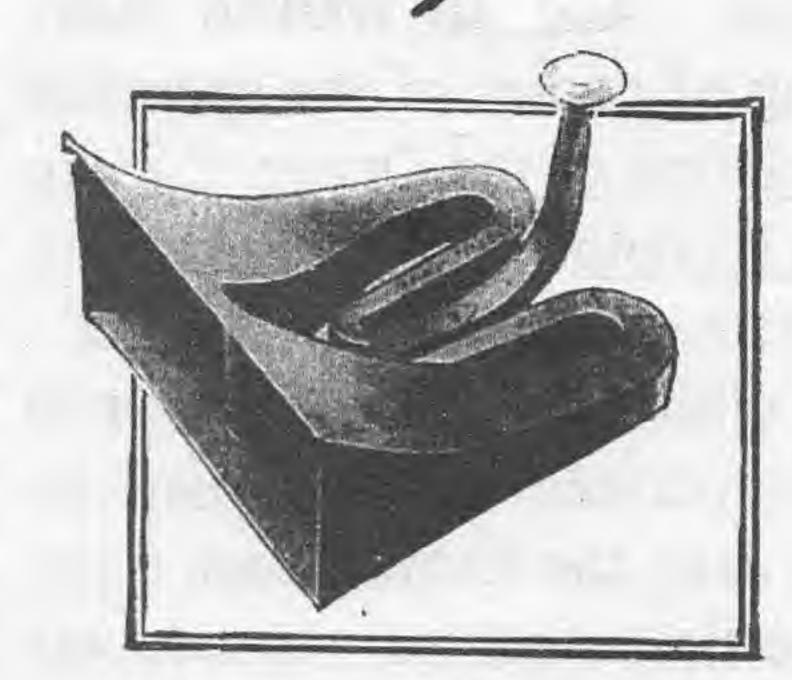
Both the NEW "His Masters Voice" and the "New Scientific Gramophone, the Columbia Vivatonal" may be new in principle, but in design they very much phonograph cabinets of the old school. It was convenient for keeping profits up when the companies could use the cabinets on hand. The British firms were lucky in that there had been little falling off in machine sales in the face of "Wireless" broadcasting in the early 20's. So why change a winning formula?

The Revelation of the Drawn Curtain



BIGGER VOLUME—fuller, richer, bclearer—that is the outstanding characteristic of the new Viva-tonal Columbia when compared with any other gramophone. The secret of this lies in the "stereoscopic" amplifying chamber, an exclusive Columbia feature. All other gramophones depend upon long horns, straight, curved, or coiled, for their volume, but their tendency is to exaggerate or distort certain parts of the scale. This common principle was abandoned completely, and a stereoscopic chamber invented, which applying scientifically proved principles in curved sound conduits was so proportioned that it gives equal amplification of all frequencies. This Stereoscopic Chamber (actually a double horn) eliminates any possibility of exaggerating the intensity of some notes out of proportion to others and ensures in the Viva-tonal Columbia a bigger and more truly musical volume than is possible in any other gramophone.

Malumo!



Stereoscopic Amplifying Chamber that climinates any possibility of exaggerated bass or treble and actually yields a bigger volume than any other gramophone.

Previous Advertisements have proved how the "Viva-tonal" Columbia is superior to all other gramophones in:

1.-RANGE. Raising the musical range by fully 50 per cent.

2.-DETAIL. Giving a greater wealth of inner musical detail.

3.-RESPONSE. Its two-zone soundbox yielding EVEN Response without exaggerating either bass or treble.

The New 1927 Scientific Gramophone

Like Life Itself The Viva-tonal Columbia

Life Itself

The ONLY Gramophone giving Even Response throughout its ENTIRE Musical Range. Prices from £4.15s. to £25. Model shown is No. 127 (Mahogany)

price £25.



INVITATION

Special Invitation to Free Demonstration without obligation, at your Nearest Dealer, with Art Catalogue of the "Viva-tonal" Columbia, post free on application to Columbia, 102 - 108, Clerkenwell Road, London, E.C. 1

(from a British His Master's Voice record sleeve)

looked like a Grafonola! It was introduced to the trade in September 16th at a posh luncheon at the Connaught Rooms. "Everyone [including *The Gramophone* writer] was there: the luncheon itself was much the best that had been seen in similar circumstances." But of course "Everyone" who was there were the Columbia stars: Sir Henry Wood...the conductor, composer Sir Henry Cowan and the "universally popular" Arthur Brooks of Columbia, who demonstrated the machine. And all walked away with a press kit consisting of copies of the speeches and two books, *The Revelation of the Drawn Curtain* and *From Pedal Notes to Piccolo*. And judging from the effusive tone of the write-up...lots of champagne.

So it was not really until 1927 that the British public had machines comparable to the American products, and by that late date, the Orthophonic types were overlapping with the first electrical reproducers which were appearing at the same time. HMV, in fact, had a rather revolutionary one up their sleeve, using an electrostatic loudspeaker, but it never was able to be place on the market. All reports stated that the performance was astounding, but the speaker had a tendency to short. At any rate it never was introduced commercially, although it was demonstrated several times to the press.

But when HMV launched their version of the Orthophonic, the Re-Entrant Gramophone, two models were lent to The Gramophone for review, and the Expert Committee was mightily impressed! "The reports which had reached us from America of the instrument known as the Orthophonic Victrola Credenza model had caused us to look forward with some interest to the production in this country of its counterpart which HMV have named the Re-Entrant." Percy Wilson and friends got out their favourite records, wound up the Re-Entrant and were, to put it mildly, blown away. The vocal sides were wonderful, but "On the really big orchestral records we experienced the biggest thrill of all. With such records as the 'Rienzi Overture' the effect was astounding, as it was really almost possible to visualize the actual orchestra on the platform. It is not too much to say that none of us had dreamed of hearing anything so impressive from an instrument whose complete acoustical system is enclosed within the compass of a cabinet of drawing room proportions."

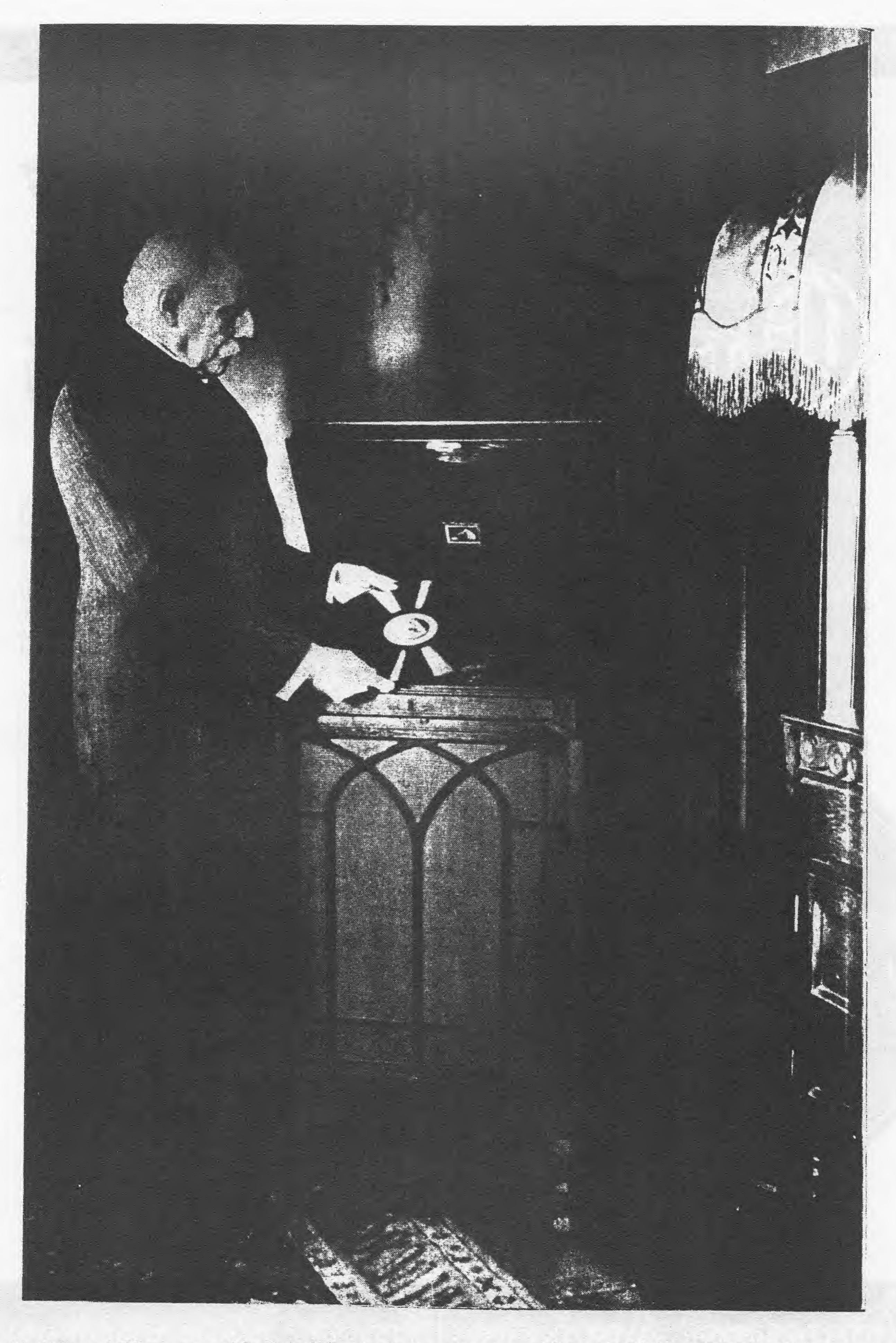
They were not completely uncritical: "...we must now mention what appears to be the weakest feature of these instruments. Surface and other extraneous



MISCHA ELMANTHE WORLD-FARMUR VIOLINIST
WITHIN THE TELESTEE STORES
MODEL 163

noises are unfortunately pronounced. The trouble seems to line in the soundbox, which seldom appears quite free from chatter, particularly on sudden heavy passages." But for the first time they would admit that a cabinet phonograph sounded as good as one with an open horn. "In the past we have stonily advocated an open horn because it was only in this type of machine that music and science had not been subordinated to cabinet work. Now that constructive ingenuity has been worthily employed it is only proper that we should be the first to applaud."

Though the Re-Entrants were late on the scene they were sold well into the 1930s, much longer than in the United States and Canada, where the acoustic machine--other than portables--was virtually dead by 1931. They were also easier on the records; the HMV Re-Entrant soundbox was redesigned by the Hayes group and only the very earliest from the factory were like those in North America. The result was a lighter box and one that, hopefully, was without the chatter



Sir Edward Elgar, arguably Britain's greatest composer, at home with his HMV Re-Entrant Model 162. This model is the one pictured on the HMV Record jackets. It was usually seen in oak and is a very attractive machine. It seems to have been the British flag ship model, like the Victor Credenza.



the Expert Committee complained of.

And as a final note...even though it must have given the Expert Committee a wrench to write that the open horn machine was finally matched, they could rest easy when EMG Custom Made Gramophones introduced an open horned machine with a six

foot horn, which remained in production until World War II, if not later. It must have warmed their hearts to test it!

~~ oo OOO oo ~~

Jim Tennyson is a record collector living in Toronto, Ontario.



At Left: In the early days of electrical recording HMV attempted quite a number of what we now call "live recordings... recordings of concerts, pipe organs, special events, etc. There were some very interesting results, in particular Nellie Melba's 1926 Farewell Performance at Covent Garden Opera House. But they soon discovered that the microphone which picked up the performances also, unfortunately, picked up the coughing audiences, resulting in many, many spoiled takes, and a rethinking of the policy that had been so heartily embraced in the first blush of enthusiasm over the potential of electrical recording.

Above: Percy Wilson, many years after his first blush with electrical recording, but still close to the amazing open horn of an EMG Mark X Gramophone, the exponential horn of which must have been seven feet long! It looks rather like an air funnel on an Atlantic liner; but if one is to be true to proper acoustic design, "a cabinet of drawing room proportions" is going to be difficult to achieve!

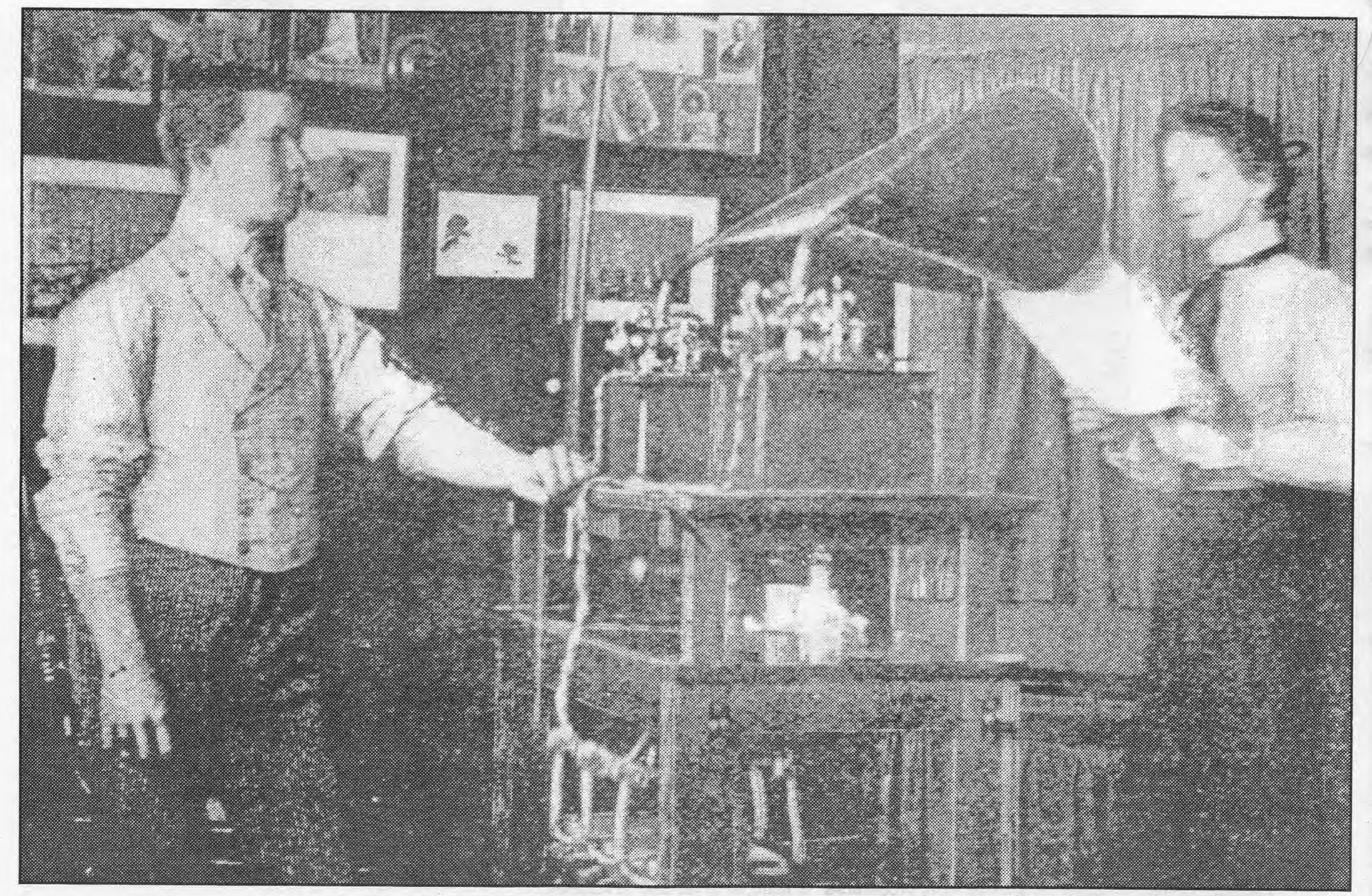
MAX MARETZEK:

KEY TO THE BETTINI RECORDING LEGACY

by Robert Feinstein

Recognition that Lieutenant Gianni Bettini was a pioneer in the recording of great voices was reported in a number of periodicals of the 1890's. As early as December 14, 1890, *The New York Times* referred to his activities in the following manner: "...one gentleman of this city has secured cylinders representing vocally nearly every artist of any note who has been seen here for the last year. The collection is unique...and the owner can give six hours of entertainment..."

After visiting Bettini's Judge Building studio on February 28, 1896, a *Brooklyn Daily Eagle* reporter wrote that Bettini had recorded: "...the voices of some of the most famous artists and singers of the world, and the collection is unequalled." Russell Hunting's trade journal, *The Phonoscope*, republished the article almost verbatim on December 15th of that year. And in 1899, *The Phonoscope* further declared that Lieutenant Bettini: "...has a collection of great historical and artistic value... a collection of beautiful voices....Calve, Nordica, Sembrich: of these and many great actors, singers, and well-known voices for posterity." Also in 1899, *The Quaker* echoed these sentiments in describing Bettini's laboratory: "In this studio, nearly all the brilliant stars of the operatic and concert world...have sung for the great audiences of the present, and for the millions of the future who will never see them. In the cabinets that line the walls are rolls labeled Patti, Melba, Nordica...and so on through a long list of artists."



Recording in Lt. Bettini's Judge Building Studio, circa 1899

That Lieutenant Bettini's talking machines and spider diaphragms much improved the timbre and pitch of early recordings was certainly a factor in his ability to persuade reluctant stars to go before his recording horns. So too, were his character traits of genuine courtliness, distinct likeability, and persistence. But there was something more. That other link to Lieutenant Bettini's legacy existed in the personage of Max Maretzek, the impresario who made New York City one of the opera-theatrical capitals of the world, and who introduced Italian opera to American audiences.

Max Maretzek was born in Brunn, Moravia-Czechoslovakia on June 28, 1821. At a young age, with the encouragement of his parents, he enrolled as a medical student. However, the sight of people eating a meal, with the same knife they were using to dissect a cadaver in a gross anatomy class, so disgusted him that he decided against becoming a physician. He would write about the incident: "Had it been thrust into my own flesh, the emotion I felt could not have been one whit more horrible. I felt that knife passing through my very soul. Leaping up, I rushed from the hall."

Maretzek turned his full attention to music, studying in Vienna with I. X. Siegfried. He became friends with, von Bulow, Liszt, Strauss, Offenbach, and other composers. In 1843, he composed his first opera, Hamlet, which was produced in Brunn. The following year, Maretzek worked as an assistant to Balfe, conductor at Her Majesty's Theatre, in London. While in that city, he wrote the opera, Ricco, as well as three ballets.

In 1848, Maretzek came to New York City, where he became conductor and musical director of the Astor Place Opera House. He soon fell in love with and married a member of the troupe, singer and harpist Appolonia Bertucca. Madame Bertucca-Maretzek had sung in the earliest New York production of Rigoletto, is generally believed to have been the first woman to play in a symphony orchestra, and was vocal coach to Lillian Nordica. Max Maretzek too, taught many opera stars, in addition to coaching actors and actresses of the legitimate stage.

Among the Italian singers that Max Maretzek brought to the United States was a wonderfully talented tenor named Geremia Bettini. On December 5, 1850, Bettini made his New York debut as Edgardo in Lucia di



Above: Geremia Bettini

At Right: His son, Gianni Bettini, as he appeared at the end of the Nine-teenth Century



Me Destin

Lammermoor, with Madame Bertucca-Maretzek in the title role. Interestingly, Bettini would later name his only daughter Lucia, and one of his sons, Edgardo.

After Walt Whitman, who reviewed operas for *The Brooklyn Daily Eagle*, saw Geremia Bettini in an 1851 production of La Favorita, he poetically wrote: "His voice has often affected me to tears. Its clear, firm, wonderfully exalting notes, filling and expanding away; dwelling like a poised lark up in heaven; have made my very soul tremble." However, the tenor could be troublesome and Maretzek also wrote about him, but in whimsical, less flattering language: "Signor Bettini was a young man with a robust and vigorous voice, and a manly figure. He had but one fault. This, however, was a serious one. He had a peculiar relish for amusing himself with select parties of those he considered his friends at 'petits souppers a la Regence.' Here he would drown his brains in a Champagne –flask and afterwards lose his money at the gambling table during whole nights. The natural consequence of this would be that he was unable to sing upon the following evening."

As such, Maretzek eventually hired two detectives to keep Geremia Bettini under surveillance. They hid from view, but made notes about everyone who entered and left his quarters, virtually around the clock. Maretzek wrote: "I must confess that my two spies did their work admirably. Every morning I received from them...the most minute and authentic account of Signor Bettini's doings...As I had expected, after a few days had elapsed...a letter was brought to me from Bettini. It profoundly regretted that a violent fever would prevent him from singing in the evening...In answer to his note, he received from me an elaborate digest of all of his proceedings for the last twenty-four hours. It stated with accuracy, the number of Champagne bottles which he had emptied in the preceding day, indicating also the round sum which he had flung away at the faro table...together with sundry other interesting particulars, which it would scarcely be decorous to mention."

After Maretzek presented this report, he had little trouble in persuading Geremia Bettini to perform that night. And the bemused impresario wrote: "Never, probably in his whole life, had he sung better than he did upon this occasion...the little lesson with which my espionage had enabled me to accommodate him had a very salutary effect upon his career and his talents have subsequently placed him in the acknowledged situation of the favorite tenor(e) in Italy and Austria..."

At least one opera historian has questioned whether Maretzek was referring to Geremia Bettini or another tenor, Alessandro Bettini, for the two have often been confused. But it had to be Geremia Bettini that Maretzek was referring to because he never worked closely with Alessandro. And while Alessandro Bettini was considered an adequate singer, he was far from excellent. Moreover, he did not have anywhere near the fame of Geremia Bettini. Finally, the historian may have been unaware of a family connection. It was a tie pointed out to me in a letter I received some twenty years ago from Geremia Bettini's granddaughter.

My correspondent was the late Consuelo Rolo, who was also the daughter of Lieutenant Gianni Bettini! Max Maretzek was writing about his own brother-in-law! Apparently, his ambivalence toward Geremia Bettini did not hamper the affection that his sister, Sofia, felt for him. Geremia Bettini and Sofia Maretzek were married on April 27, 1851.

Max Maretzek continued as the most prominent impresario in New York, for many years. On February 12, 1889, a gala performance was held at the Metropolitan Opera House in tribute to his long career. Every major opera star in the city attended it. Others, who were abroad, such as Adelina Patti, sent him admiring letters. During the 1850's, Patti and her family lived next door to Maretzek's parents, on New York's East 10th Street, and she had even gone to school with two of his younger sisters, Leontine and Rosa. It was Max Maretzek who presided over the child-singer Patti's first professional opera performance.

Whether or not Lieutenant Gianni Bettini was at the concert honoring his uncle has not been determined. Neither have I been able to find out exactly how close Lieutenant Bettini and Maretzek were, before the impresario's death in 1897, although a body of evidence exists that the impresario and Sofia Maretzek Bettini had a strong bond. A listing of performers associated with Maretzek and known to have recorded for

Lieutenant Bettini would, of course, include Lillian Nordica, Adelina Patti, and her husband, Ernesto Nicolini, among many others.

Surely, Lieutenant Bettini made it known exactly whom his famous uncle and father (who died in 1865) were, and that was obviously helpful in coaxing luminaries to record for him. But in a final respect, the degree with which he used their names didn't really matter. If Max Maretzek had become a doctor, Lieutenant Bettini's parents would never have met. Without Max Maretzek, there would never have been a Gianni Bettini!



Opera Impresario, Max Maretzek

WANTED!

Looking for a recording by Jack Alder, an operatic singer.

May be a Victor recording.

Les Sims 3767 Forest Lane, Suite 124, #455 Dallas TX 75244

Wanted

GREEK RECORDS WANTED—Amalia
Baka: Vic. 80565, 68921 (12"), 68997 (12").
Buy, trade or tape. Thanks! David Soffa,
2926 Otis St., Berkeley, CA 94703; (510)
841-1768 fax. (112)

WANTED: Brunswick 6725, Victor Young Orch., "The Old Spinning Wheel." Will pay \$20.00 for an E+ copy, less for lower grade. Barry L. House, 167 Carroll St., Springfield, MA 01108-2781 (107)

HELP! COLLECTOR OF MILITARY (CONCERT) BAND and wind and percussion solos, duets, etc. is in last stages of compiling Victor Company catalogues. Needs many records. Send lists with prices or ask for lists of wants. Need 7", 8", 10", 14" sizes. Particularly need "Consolidated Talking Machine," pre-dog "Eldridge Johnson," Monarch, DeLuxe types and educational. Also seek other labels: American, 7" Berliner (all performers), Columbia, Brunswick, Busy Bee, Climax, Cort, D & R, Diamond, Edison, Emerson, Federal, Gennett, Lakeside, Leeds, Little Wonder, Lyric, Marconi, Oxford, Pathe, Puritan, Rex, Silvertone, Star, Zonophone, etc. Cylinders too. Write: Frederick P. Williams, 8313 Shawnee Street, Philadelphia, PA 19118.

WANTED: Horn for Victrola 100 and restorable cabinet for Orthophonic Consolette (have lid and grille if you don't). Ned Connors, 14 Brook Street, Barrington, RI 02806. 401-433-2871 or email at: connors@efortress.com (108)

DICK SPOTTSWOOD likes pre-war ethnic 78s – Slavic, S. American, Irish, Cuban, West Indian, Greek, Turkish, Albanian, Bulgarian & more. Exotica preferred. To contact Dick: 10511 De Neane Rd., Silver Spring, MD 20903. (107)

GUITAR 78s and sheet music wanted: Llobet, Segovia, Barrios, Anido, Etc. Also, guitar, banjo and mandolin orchestras of 78rpm. Contact Patric G. Grant, 3419 Nottingham St., Houston TX 77005.

WANTED - Emerson Phonographs, parts, literature, 6", 7", 9", 12" Emerson Records. Also Victor VTLA parts. Thanks, Herb Rhyner, 123 Columbus Pl., Roselle Park, NJ 07204-1810 (111)

WANTED: Brown wax Cylinders, Berliners and Early Disc recordings. I'm looking for many songs recorded between 1890-1902. If you have any that you could record on cassette for me or sell to me, please let me know what you have. I'll pay a generous fee if you have anything I'm looking for and can put it on tape for me. Tom Mootz, 1767 Glenview Ave., St. Paul MN 55112 (109)

Wanted

VOGUE PICTURE RECORDS Wanted.
Wax Cylinder Records. Phonograph Needle
Tins, Record Dusters. Advertising items
with Nipper. Original Advertising from
Vogue Picture Records. Edison, Victor,
RCA. Bernie Seinberg, 714 Moredon Road,
Meadowbrook, PA 19046-1907. (215) 8866124; (215) 638-2265 (fax); e-mail:
phonoman@aol.com (108)

WANTED: Orthophonic 10-50 Automatic Victrola - Victrola Tungstone Needles, full tone. Alan Linderman, 18415 Lancashire Rd., Detroit, MI 48223 (313-835-0457) ()

WANTED: The following songs on cassette, from 1931 Laurel and Hardy movie entitled "Pardon Us." – "Lazy Moon"; "Swing Along"; "South Bound Passenger Train"; "Hand Me Down My Silver Trumpet Jesus"; "Way Down on the Old Camp Ground"; and "The Savior is a-Comin' Bye and Bye." I will be glad to pay any reasonable fee, or if you wish, I'll trade a 60 or 90 minute tape of my old songs for your old songs. Jack Pfeifer, 19 Lindisfarne Av., Wesmont, N.J. 08108. (107)

WANTED: Original recordings of Paul Dresser songs. Looking for most of his songs recorded between 1890-1906, including: "The Curse of the Dreamer"--J.W. Myers-Columbia 5822; "Sweet Savannah" --George J. Gaskin - Columbia 4179, J.W. Myers - Berliner 1936, Jere Mahoney -- Edison 5907, etc. Tom Mootz, 1767 Glenview Ave., St. Paul, MN 55112 (109)

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WANTED - Will pay \$50 for a decent copy of Alexander Gray singing on Columbia no. 368-D. J. Raymond, 3713 George Mason Dr. #1714, Falls Church, VA 22041.

Stephen McMillan 286 Old Main St. South Yarmouth, MA. 02664

Auction of Edison Diamond Discs. Offers Invited, No Minimums. Shipping, Packing, Insurance (if desired), are extra. Standard Grading System used for each side. BL=Black Label, WL=White Label

- 1. 5231A,BL, Vernon Dalhart, "Can't Yo' Heah Me Callin' Caroline" E-5406B, The Homestead Trio (Female Voices with Orch) "Indiana E-
- 2. 80069, BL, Young & Wheeler, "Alice, Where Art Thou " E Vernon Archibald, "Sweet Genevieve" E
- 3. 80160, WL, Walter Van Brunt, "On the Banks of the Brandywine" E+
 "I'll Take You Home Again Kathleen" E+
- 4. 80239, BL, Sodero's Band, "Sextette-Lucia Di Lammermoor'" V+
 Band, "Norma Overture" V+, Cracks & Scratches both sides
- plays fine
 5. 80339,Bl, Elizabeth Spencer, "At the End of a Beautiful Day" V+
- "Make a little Heaven in Your Heart " V+
 6. 80351,BL, Metropolitan Quartet, "The Vacant Chair" V+
 Walter Van Brunt & Metropolitan Quartet, "Where is
 my Wandering Boy Tonight" V+,edge chip nap,light mold spots
- both sides plays fine.
 7. 80427, BL, Jazzarimba Orch., "The Rainbow Girl" E
- Gladys Rice & Vernon Dalhart, "I'll Think of You" E 8. 80467, BL, Leola Lucy, "Won't you come back to Me" E-Edward Allen, "Wishing that Dreams would come True" E-
- edge chips and scuffs both sides nap.

 9. 80503, BL, Siby Sanderson Fagan & Lewis James, " By the Babb-ling Brook" E, The Lyric Male Quartet, "Memories of You
- in Dear Hawaii" E 10. 50195, BL, Banjo Solo with Orch., "Dixie Medley" E-
- " Infanta March" E11. 50256, WL, Glen Ellison, "Hold Your Hand Out Naughty Boy" E+
- " Make Up Your Mind Maggie Mackenzie" E+

 12. 50300, BL, Harlan & Belmont, "The Blue Jay and the Thrush" V+

 William Meyers, "Asleep in the Deep" V+, Mold Spots,
- Plays Fine.

 13. 50313, BL, George Wilton Ballard & Owen McCormack, "In the Land of Love with the Songbirds" E
- Burton Lenihan, "She's the Daughter of Mother Machree E 14. 50337, BL, Billy Murray, "When I Get Back to the USA" V,edge chips not in grooves. Collins and Harlan, " And the Great Big World Went 'Round and 'Round V, edge chip into first six
- grooves.

 15. 50343, BL, Walter Van Brunt, " My Mother's Rosary" E-
- George Wilton Ballard, "There's a Long, Long Trail" E16. 50347, BL, Billy Murray, "Played By a Military Band" E-
- Joseph A. Phillips, "Wake Up America"E-, edge warps nap.
 17. 50359, BL, Walter Van Brunt, "Are You Half the Man Your Mother
 Thought You'd Be ? E-
- George Wilton Ballard, "Come Back to Erin Mona Darling"E18. 50376, Bl, Walter Van Brunt, "I Left Her on the Beach at Honolulu"EElizabeth Spencer & George Wilton Ballard, "By the
 Sad Luana Shore" V+
- 19. 50390, BL, Helen Clark & Joseph Phillips, "So Long Letty" E Helen Clark, " On the South Sea Isle" E
- 20. 50416, BL, Judas Society Orch. "Oh Boy"/"The Kiss Waltz" V
- 21. 50458, BL, Judas Society Orch. "Paddle-Addle"/"Rambler Rose" E
- 22. 50463, Bl, Ada Jones, Byron Harlan & Steve Porter, "The Band Festival at Plum Center" E./ Golden & Heins "Bills Dog Towser" E-

- 23. 50471, WL, Billy Murray, "When You Hear That Raggy Refrain" E-
- The Harmony Four, "Just As Your Mother Was" E
 24. 50473, BL, Ada Jones & Billy Murray, "I'll Take You Back to Italy"

 V,large edge chip into first twenty-five grooves.

 Vernon Dalhart, "The Tickle Toe-Going Up" E-, edge chip
- into first six grooves.

 25. 50486, BL, New York Military Band, "The Nation's Awakening March" E edge chips nap, / "The Volunteers March" E, scratch, nap
- 26. 50549, BL, Tuxedo Dance Orch. "Tears" E / "Mary" E 27. 50555, BL, Billy Murray, "Frenchy, Come to Yankee Land" V+
- Premier Quartet, "Jazzola" V+, edge chips both sides, nap 28. 50558, BL, Ada Jones, "Oh! Lawdy (Something's Done Got Between Ebecaneezer and Me) E
- Al Bernard & Ernest Hare, "I Want to Hold You in my Arms" E-, mold spots, nap
- 29. 50567, Bl, Lenzberg's Riverside Orch. "In My Daddy's Arms" E"Razzle-Dazzle" V+
- 30. 50713, BL, Raderman's Jazz Orch. "The Hula Blues" V+ / "If a Wish Could make It So" V, laminate cracks, writing near label 31. 50717, Bl, Max Fell's Della Robbia Orch. "Margie" V, Elizabeth
- Spencer, "Baby Dreams" V, White writing on label

 32. 50731, Bl, Al Bernard & Ernest Hare, "Change your Name Malinda Lee"

 F- / "Slide Kelly Slide" V+ edge chips both sides nap
- E-,/ "Slide Kelly Slide" V+, edge chips both sides nap 33. 50763, BL, Harvey Hindermeyer, "Margie" E, Metropolitan Quartet, "In the Heart of Dear Old Italy" E
- 34. 50771, BL, Premier Quartet, "Blue Jeans" E+/"Hey Paw"E+
 35. 50844, BL, Ethel C. Olson, "The Laughing Girl Has Her Picture Took"
 E-, writing on label/ Cal Stewart, " The Chautauqua At
- E-, writing on label/ Cal Stewart, "The Chautauqua At Pun'kin Center" V+, edge chips nap. 36. 50899, WL, Walter Scanlan, "The Rosary You Gave To Me" E-
- Elizabeth Spencer & Lewis James, "Up in the Clouds" E37. 50967, WL, Walter Scanlan, " Erin You're Wearin' a Wonderful Smile"
 E, label wear./ Herbert C. Tilley Jr., "By the Sapphire
- Sea" E, label torn, taped.

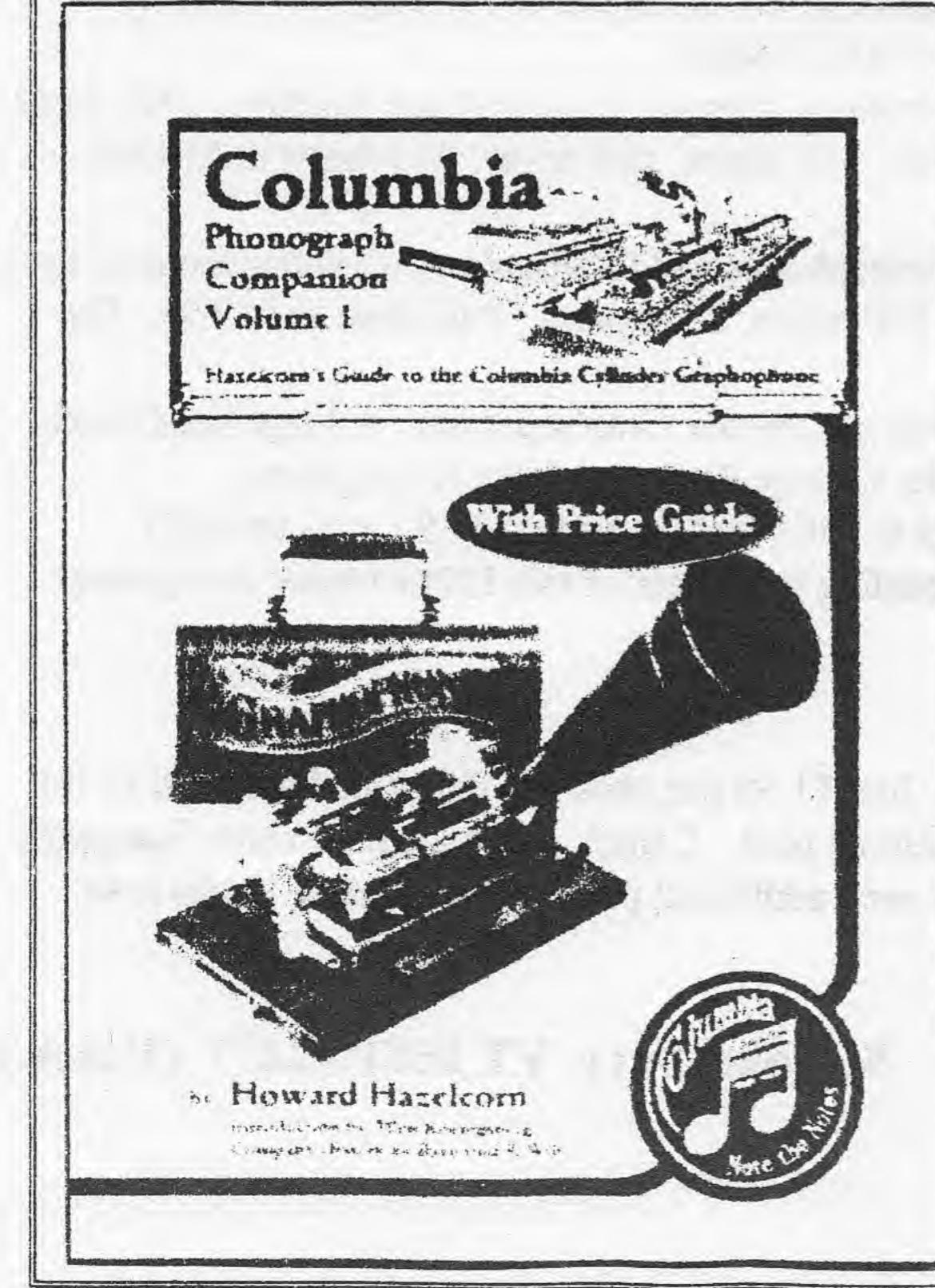
 38. 50971, WL, Walter Scanlan, "Closer"/ Betsy Lane Shepherd & George Wilton Ballard " I Want You Back Again" E-, label wear both sides, edge chips nap both sides.
- 39. 51087, WL, J. Harold Murray & Elizabeth Spencer, "When Knight-hood was in Flower" E-, sticker on label, Elizabeth

 Spencer & Charles Hart, "Three O'Clock in the Morning"

 E-, sticker on label, edge chip nap.
- 40. 51230, WL, Willie Creager's Dance Orch. "Rose of the Morning", E, McNalpak's Dance Orch. "Roll Along Missouri", E. 41. 51264, WL, Don Parker's Dance Orch. "Chansonette" E, label torn.
- Steven's Trio, Just a Girl That Men Forget E.

 42. 51287, WL, Florence Brady, "You May Be Fast, But Your Mamma's
 Gonna Slow You Down" E/"Big Hearted Benny" V+, label tears
- 43. 51295, WL, Criterion Quartet, "Lindy Lady" E-, small label tear, edge chip nap / "Oh Susanna" E-, label torn.
- 44. 51459, WL, Vernon Dalhart & Co. "Way Out West in Kansas" V+, scratches,/ "The Prisoners's Song" V+, label torn.
 45. 51560, WL, Charles Harrison," A Kiss From You" E+/ Walter Scanlan
- "West of the Great Divide" E - 46. 52151,WL, **Two Dark Knights**, "All At Sea" E/ "Pullman Porters" E.

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BL	BL	BL		WL	WL		WL
						on	
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6	9. 52209	1	There Oughta Be a Law Against That - Jack Kaufman & the	
			ss Grows Greener ('Way Down Home) - " "	WL
10	10. 52306	1	ade -	WL
11	11. 52353	1	Yellman and His Orch Rolfe Palais d'Or Orchestra	
12	12. 52356	1	Away Out on the Mountain - Frank Wallace & His Guitar Blue Yodel - Frank Wallace & His Guitar (Min Rid \$100)	WL
13.	. 52363	1	Old Man Sunshine (Little Boy Bluebird) - Piccadilly Players If You Don't Love Me - Piccadilly Players (Min Bid & 2)	WL
14.	. 52374	1	Back, Chiquita - Vaughn De Leath	WL
15	15. 52384	1	Kirk Kirk	WL
16	16. 52429	1	Dream of Lil	WL
17.	. 52453	1	ris - Frank Luther & His	WL
18.	. 52463	1	Doo - The Sizzlers	WL
19.	52535	1	n Gate Orchestra (Mir	WL
20.	52617	1	n We Get Together in the Moonlight - Ermine Calloway	ML
21.	52647	1	- Harry Reser (Banjo) (Min. Bid \$75)	WL
22.	52650	1	Yodel - Fran	WL
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WL

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(Min. blu. Donald Parker

We (My Honey and Me) - " "

Mother, I Still Have you - J.

Rother, I Still Have you - J.

Officer of the Day March

52158

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I try to grade fairly Payment is appreciated Finally, please ese records are the ones l graded, let me know and afford to pay. rading. and notices will be sent out shortly thereafter. unfairly precise so please do not bid more than you can plus (*) or minus (-) for more feel a record has been cylinder past conducted you l, with occur and expected within 30 days after billing, unless special arrangements are made, used. right to reject any bid or withdraw any lot from the sale date. Standard grading is occasional mistakes of honest differences of opinion Auction will close with bids RECEIVED by the closing The following lots represent over 30 years of serious record collecting. cream of the crop," as it were. note that I reserve the and on to - the but I am human, we'll work it out. have held

ork - orack rpt - repeating c. edge outp grv - groove(s) c. original box & lid m.B original box & lid s.n surface noise ann - announcement of the series of the ser	All are in correct-type orange boxes, with lids, unless number box.	, unless
4	& badly scored grvs cause several seconds of rough p. 15) 14031 UNCLE JOSH'S HUSKIN' BEE DANCE — Cal Stewnorts., several sor's., large e.c. at end, into last rough grows.; r. at end, into last cond & Clear; e.c., not into grvs.; E No lid. NO 18) 32045-F I'M WEARING MY HEART AWAY FOR YOU (MINSTREL Gaskin. Scored grvs at start, ann. wiped out, OWSE 19) 32323 DOWN ON THE FARM — J. W. Myers. Piano 80 Lg. e.c. at end, just misses music; VG##. Edison 2M N.A.P. Moderately hv. mold, but plays decently; VG#	rk - crack o edge chip r surface noi s.n minor sur t light od moderate v heavy cr - scored groc or - scored groc ol volume WSE - otherwise IL CYLINDERS IN C

3805 500 28 28 25 00 ON No 1 ", c.1902. at VG## 11d BACK"
but r Busy Bee box w/Edison licables - Len Spencer & Vess plays decently, w/mod. v mod. "New York City"

mod. vol.; E-- Comes

w/shield) & ORS. M.B.", 0.1897..Low vol. at RS. M.B. w vol. a c.1898. Clean, c. 1898. erally clean, plays well w/exc. vol.; E.. Busy Bee box w/Edison and Gal IS A HIGH-BORN LADY (COON SONG) - Len Spencer & V. man. "N.Y.&P.", 0.1898. Generally clean, plays decently, w/mod ORS, later Columbia 11d.

3 I'D RATHER BE A NIGGER THAN A POOR WHITE MAN (COON SONG) - Spencer. "N.Y.&P.", 0.1898. Piano acc. Clean & shiny, w/ a f y small, scattered spots. Plays clearly w/exc. vol.; E/E-. M.B. 2 "POPULAR NEGRO SUCCESS, I DON'T CARE IF YOU NEVER COMES BACK" Spencer. "N.Y.&P.", 0.1898. Some sm., scattered spots, but plays well w/exc. vol.; Great ragtime piano acc. E/E-. M.B. - \$35 der after singing begins. Low - mod. s

m, pre-label box & lid. Piano acc.

R. Will F. Denny. "Col. Record",

f cyl. couple rpt grys in ann, OWSE v

ol. E/E-. OBL & ORS. Piano acc.

I F. Denny. "N.Y. & Paris", c.1898.

L. Will F. Denny. "N.Y. & P.", c

bout 12", at end. Loud vol., VG##/E--.

Will F. Denny. "N.Y. & P.", c. Record" n, plays well w/mod bel (small lady w/s Denny. "N.Y.C.", er singing begins. Iabel box & lid. w/exc. vol.; E-. LADY (COON SONG) Generally clean, w/mod. s.n.; VG## ry well w/exc. vol., E/E-. OBL

WAS THERE AS WELL

J-shaped crk, about 12", at enc

CRIPMAN'S GRIP Will F.

SODY ON "BECAUSE"

CAL IS A HIGH-BOTT

SS, lat. clean, gat label ll F. Der gets somewhat lou sarly, straight-sea SHADOWS ON THE DOO glued ork thru 2 o very well w/loud v POX in scarce, early bostart, gets somewharster, gets somewharvery early, straight 6315 SHADOWS ON THIRL GLUED CIK thruplays very well w/lesten blays very well w/lesten blays very well w/lesten blays very well w/lesten spencer, very gorgenerally clean, plays carter can spencer, mn.y.&P.", E--, ORS, later Cray small, scatter very small, scatter earl HO announcement 2 2 0 2 0

(TALKING) "N.Y. & London", 0.1900.

leve it's Frank Kennedy. Very blean,

M.B. \$35.

Russell Hunting. "N.Y.&P.", 0.1898

vol.; E- M.B. \$40. Very funny: ORS bu. - \$35 ALKING) - F 10310 SCHULTZ AND THE BURGLAR No artist announced, but I bel plays very well w/exc. vol. E 11013 THE BUREAU (TALKING) Very clean, plays well, w/exc. Spencer. "well w/exc.
"NEW NEGRO very we 7451 " 10310 No ar 13) 122

very 7312 Len

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OI (rough) Extreme. \$40 ORS on side SB noted metching. some s.n.; W/lt,-to-mod H olean clear nd title OL vol.; E-- No Exceptionally OL k thru c lst vol., E---very sm., lt. # OBL w/ORS beauti M.B. mold SB M. - E ORS. M.B. M Kennedy. y box, no lid. M.B. = v. v. v. v. vol.; E- ORS, Denny Very M repaired ork., grvs. No F. Denn in later Nice ORS. N ser. Very e M.B. - \$30 Plays be MAG s.n. 00 inless otherwise 14. ork 四 4 good Stewert. Large E. Blay, OWSE E. Badly Scott inch of grvs to inch of grvs to inch of grvs to inch of grvs to inch of gr set inc ELAND - Frank
Minimum bid: \$40
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E--. Mod. vol. w/some vol. Kennedy. pioe Kaiser. Frank Co." y good Very Jim White. OST/L. N Mod. play, Good જ 80 Series") ORS.
Jim White.
Tohn Kaiser v.g. MINB NDIKE -\$30. Frank te. FB . w/mod. a volume, E John John EVELAND imum bid: Good 1m Whi Kaiser જ M.B E/Eo.K. Jim Jyl.; ORS Good 1ng Fra THE K GROVER of Good PICTURES, FROM OBL FIRE Jim Whi TIS GIRL VOL.; E. AS A HOTEL CLERK

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Will noise; W/SOME SULFA FOR E VOLUME W/ M ONE GIRL" OOG VOLUME, M E THERE IDOW . EXO ON P ENED PARODY Modera 47

Hazy v bo T. Denny. Pieno

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Ise; VG##. Gray bo

sat Ragtime pieno a

Minimum bid: \$35

Dan W. Quinn.

Gray box. M.B.: \$3

Cray box. M.B.: \$3 'E#. ORS. Minimum bid: \$35 FIAL CHAIR - Dan W. Quinn. S.n.; VG##. Gray box. M.B.: AE (COON SONG) - Dan W. G. ORS. Minimum bid: \$35 Will F. Denny. Piano Burface noise; thur Collins. Lt. m
surface noise; VG#.
FOR HER SON"

W/ minor surface noi
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PRESIDENTIAL CHAIR

OL. W/mod. S. n.; VG##

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Ninimum bid: \$3

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clean, ... 03 Very clear cotton, no .10 0 . OBS . HA OD EH Gra. DN'T 0 COUI 2

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ay box w/
Piano a Denny. Senny. Pl G#. G#. Till > 78 e; Wi TIME IS MULTACE DO TO TO TO THE PARROT SAID PLAYS WELL W/V. G. VOLUME; SOMEBODY'S MOTHER V. G. VOL. W/SOME AA 0 1 200 0 00 00 -HAH -SIR 87 86

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minor MNB/L & ORS. d volume w/some Favor. Piano, OWSE E/E-. good x Edward. Denny noise at start
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E/E#. Origi
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: \$75 ₩335 Min. bid: \$2 Generally E TITLE. M.B. Wrapping, no lid.

R - Cal Stewart.

to side of box. SCARCE James ootto CENT PUMPKIN PUMPKIN F. ORS g exc THE DAILY CLOSE, exc AND ASEY lean, 88 O 6 -

. 44 . 50 Collins, with banjo soc. by Frank Clent volume; E#. ORS. Min. bid: #17 TO ME (COON SONG) - Will F. Bewart. Some Cal Stewart. Some cend into last few grvs.; E-- ORS FLAME" - Will F. Denny. Moder-ING R CE CHICKENS W/SOME S.I LIKE Ol. THE AND Ver Stanley. DE POS Stanle ALL BI Denny. 0 0

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ur Collins. Piano.

n.; VG#.

Edward M. Favor. Piano aco.

Edward M. Favor. Min. b

Frank Kennedy. Very o

Minimum bid: \$35

JCK TO ME - Arthur Collins

Fairly hv. mold, heavy s.n.

Will N. Steele. Clean &

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To MS. D BRICK M HARD LI 1116ms FIRE E#. moder CERTAINLY E CERTAINLY E Geo. S. W11 N TALKS ON E T VOLUME: E mold, 482 H 107) Fair 108) 106

EXO Arthur Collins. Pno. 8. S.n.; VG/VG-. ORS, SBLM. Ragtime piano acc. no lid. Minimum bid: \$11 F. Denny. Hazy-lookins. E/E-. Gray box, no heavy s.n.;
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FLANAGAN AND HIS MOTOR CAR

UNCLE JOSH IN A DEPARTMENT STORE
UNCLE JOSH IN A CHINESE LAUNDRY

and needle digs cause rough start &
HOW CAN THEY TELL THAT I'M IRISH?

RETURN OF THE ARKANSAS TRAVELER

THAT LOVIN' RAG (COON SONG)

DS thru 2/3 of cyl., OWSE E. Plays &
BY THE LIGHT OF THE SILVERY MOON
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RUN? (COMIC SONG) -
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IF ANYBODY WANTS TO MEET A JC

ARTHUR COLLINS. E

IF YOU WANT TO PICK A FUSS, W

ASK ME NOT (COMIC SONG)

YOU'LL HAVE TO GET OFF AND WA

TA, TA, AU REVOIR, I'M GOIN'
ROUGH SPOT AL STAFT, OTHERWIS

THE TALE OF THE BUCKET

HARRIGAN (COMIC SONG)

MY WORD! WHAT A LOT OF IT

I'M AFRAID TO COME HOME IN THE

I'M AFRAID TO COME HOME IN THE

PARSON JONES' THREE REASONS

"HE" AND "SHE" IN VAUDEVILLE

DON'T TAKE ME HOME (COMIC SC

PAT O'BRIEN'S AUTOMOBILE
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GOOD EVENING, CAROLINE
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EDISON 2-MINUTE WAI CYLINDERS W/ENCRAVED.

SOCIETO, COTTON-LINED Edison boxes W/lds,

box w/matching-number lid./OBL* - Orig. bc.

PUMPKIN CENTER RAILROAD - Cal Stewart.

PARODY ON A WIDOW'S PLEA FOR HER SON - ALL COONS'LOOK ALIKE TO ME - Arthur CC IS THERE ANYTHING ELSE YOU'D LIKE?

I GOT MINE (COON DUET) - Collins & INTHE GOOD OLD SUMMER TIME - BILLY MILL F. Denny. Piann acc. E#. OBL*

IN THE GOOD OLD SUMMER TIME - BILLY MILL F. Denny. Piann acc. E#. BILLY GOOD OLD SUMMER TIME - BILLY GOOD OLD SUMMER TIME - BILLY GOOD SUMSTER BREEZY WAS AN EASY WARR - WILL BANJO EVANGELIST (TALKING) - Len Spe

E# Spindle box W/matching-number lid (di
DEAR SING SING (COMIC SONG) - BILLY

THE IN'T NO FOOL - MAT ELLY MENT - BILLY

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PARSON SPENCER'S DISCOURSE ON ADAM AN
E/E#. Matching-number spindle-type
THE PREACHER AND THE BEAR
GIVE MY REGARDS TO BROADWAY
A1gs, several which skip or repeat; V
I'M OLD BUT I'M AWFULLY TOUGH
I'M OLD BUT I'M AWFULLY TOUGH
TWCLE JOSH IN A DEPARTMENT STORE
CHOW - NO. 4 ("A MA
                                                                                                             deep Gouge at end, repeats; (
THE ABEENT MINDED MAN
cotton Wrapping. As I recall, the been played until just prior TELL ME PRETTY MAIDEN - "FLOR FROSH OF BLACKVILLE TO ENGAGING AN OPERA COMPANY
ENGAGING AN OPERA COMPANY
BUDGET OF SHORT STORIES
REUBEN HASKINS' RIDE ON A CV-
Spencer. E- Very pi
THE IRTC. at
                                                          RIP VAN WINKLE WAS A LUCKY MAY VOLY LOUG & olear; E##. Bast
I'M THE MAN WHO MAKES THE MOD SOME LIGHT SPOTS; E-, ORS BACK, BACK TO THE WOODS
ALADDIN AND HIS LAMP
BILL BAILEY, WON'T YOU PLEAS!
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Edison Minstrels. F
NOTHING LIKE THAT IN OUR
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Some s.n.; E--. Mat.
JIM LAWSON'S HORSE TR.
AIN'T DAT A SHAME?
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UNCLE JOSH AND THE FIL
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Ward M. Favor. E/E-

N - Murry K. Hill

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Steve Porter. E

Edward M. Favor.
                                                                                                                                                                                                                                                                                                                                                                                                                                  WSE E/E#; RARE.
EE - Collins
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                                                                                                                                                                                       A COMEDY DREAM - MULTY K. Hill. E/I
DO YOU KNOW MR. SCHNEIDER? Gal Stewart.
Start, OWSE E/E-. Minimum bid: $12.
UNCLE JOSH'S HOUSE - Cal Stewart.
UNCLE JOSH'S HUSKIN' BEE - Cal Stewart.
THE TRAVELING SALESMAN - Empire Vaude
A STRING OF LAUGHS - MULTY K. Hill.
A STRING OF LAUGHS - MULTY K. Hill.
A STRING OF LAUGHS - Cal STEWING DAY AT PUMPKIN CENTER - Cal STRING DAY AT PUMPKIN CENTER - Cal STRING DAY AT PUMPKIN CENTER - MULTY K.
UNCLE JOSH IN A PHOTOGRAPH GALLERY
THERE'S A WOMAN IN THE CASE - MULTY K.
MONOLOGUE ON MARRIED LIFE - MULTY K.
UNCLE JOSH'S RHEUMATISM - CAL STEWATT.
THE REVIVAL MERTING AT PUMPKIN CENTER
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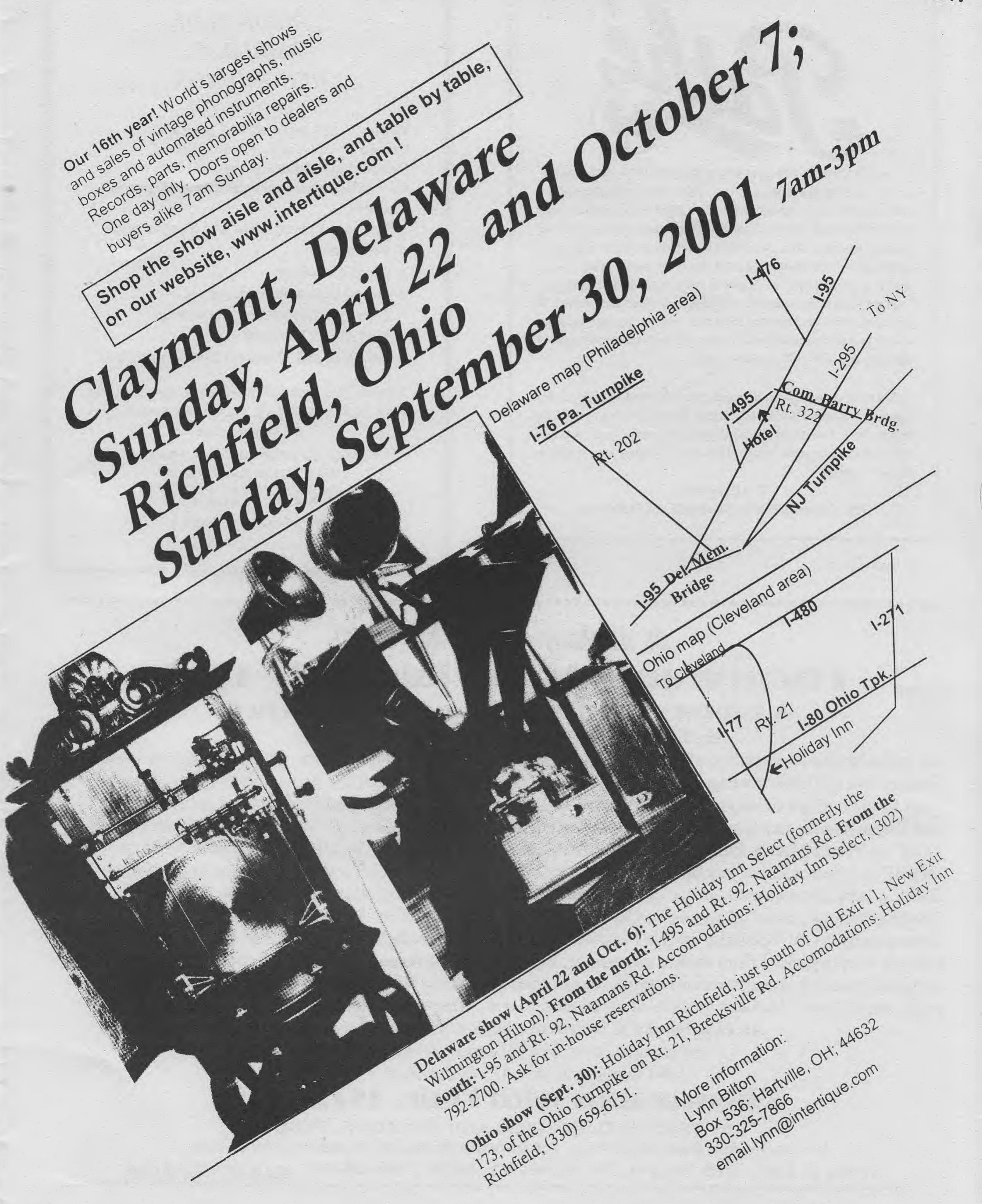
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